ISSN 1059-1249

# The Magic Lantern Gazette

Volume 23, Number 2 Summer 2011

The Magic Lantern Society of
the United States and Canada

www.magiclanternsociety.org

# Hot Weather

It is very seldom that we have, in the course of a summer, weather so warm as that of Thursday, Friday, and Saturday last. New York is situated so near the ocean, and it is so completely surrounded by flowing water, that the atmosphere is usually in quite a comfortable state, especially at night when the sea breezes prevail. But two or three days of last week formed quite an exception to the general rule, and the weather was warm enough, both by day and by night, to gratify any moderate desires….We observe that throughout the south the heat has been intense, almost without a parallel. A correspondent...writing from Charleston says: "You...have artists who present you with **'dissolving views.'** We of the Palmetto city know something by experience about *dissolving feelings*. Butter and ice-creams stand a little while, then they *run*. Whether we shall be reduced to the latter condition remains to be seen."

"Hot Weather," *New York Observer and Chronicle*, July 26, 1860

Although the heat of summer is largely gone, the seasonal schedule for *The Magic Lantern Gazette* is beginning to get back on track. This issue provides an eclectic array of material. The main feature article is by Esther Morgan-Ellis, a fairly recent addition to our membership. She is doing doctoral research at Yale University, studying American song slides. Her article examines in detail a popular song slide set for a song by Charles K. Harris, and she further examines the themes and settings of many song slide sets in the country's largest collection, the Marnan Collection under the care of Margaret Bergh.

I have contributed a couple of shorter articles. One deals with a very unusual slide of horses on a racetrack, frozen in motion. The slide is particularly unusual in that the exact location of the photograph, and the precise minute when it was taken, can be identified, as can the horses and one of the riders. A second short article provides some new information on the presence of toy magic lanterns imported from Germany in England, Scotland, and the United States in the years before 1850, and in one case going back to the 1790s. I hope this short piece will stimulate more research on the earliest toy magic lanterns, which currently are poorly understood.

Robert MacDonald, a member of our society, and the Editor of the *Newsletter* of the Magic Lantern Society in Britain, provides another short article on his trip to La Ciotat, the town in France where many of the earliest Lumière motion pictures were shot.

This issue also has a fairly long and varied Research Page, with short summaries of recent academic articles on subjects ranging from Nathanial Hawthorne's use of magic lantern metaphors and imagery to a series of papers on early animated films, some of which were influenced by images on magic lantern slides. There also is a short piece from an 1852 newspaper describing an especially disastrous magic lantern show in a small town in Pennsylvania, which resulted in the showman being pelted with eggs and other objects.

Finally, we say goodbye to one of our most active members, Michael Lawlor, a familiar face at our recent society conventions, where he regaled us with tales of travel across Canada in the early 20th century. Michael passed away recently and will be greatly missed by his family and his friends in the Magic Lantern Society.

As always, I am eager to receive long or short articles on aspects of magic lantern history and culture for future issues of the *Gazette*. So if you are doing research on some interesting topic, please keep our journal in mind as a place to publish your work.

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# Nostalgia, Sentiment, and Cynicism in Images of "After the Ball"

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Few songs were better known in the first two or three decades of the 20th century than Charles K. Harris's "After the Ball." This song, published in 1892 by Harris's own company, quickly reached sales of $25,000 a week and sold more than 2 million copies of sheet music in only a few years. Surpassing all previous sales records for a popular song, "After the Ball" demonstrated the potential interest and income that a popular song might generate and spawned a slew of music publishing firms all seeking to make it big with a hit.[1]

Despite its cutting edge success and role in establishing the modern popular song industry, "After the Ball" was a backwards-looking work of nostalgia from its inception. The text concerns an old man explaining to a young girl (his niece) why it is that he never married or had children. The bulk of the verse is given over to the old man's nostalgic recollections of the fateful night when a misunderstanding at the ball—he saw his sweetheart kissing another man, who, unbeknownst to the narrator, was only her brother—separated him from his one true love, who has since died without the chance for explanation and reconciliation. The tone of the lyrics is mournful and mired in the past. The protagonist clearly never moved on from this tragedy of youth, and lives now in a state of constant nostalgia.

Of course, nostalgia is not an unambiguous term that may be tossed around lightly . In her book *The Future of Nostalgia*, Svetlana Boym provides varied perspectives on nostalgia in an attempt to elucidate what has proved to be an ethereal notion. "At first glance," Boym writes, "nostalgia is a longing for a place, but actually it is a yearning for a different time—the time of our childhood, the slower rhythm of our dreams. In a broader sense, nostalgia is a rebellion against the modern idea of time, the time of history and progress." This definition of nostalgia is roughly my own: the longing for a home, real, imagined, or metaphorical, that exists (or is imagined to exist) in a distant place or time. Boym observes, "[Nostalgia] is not necessarily opposed to modernity and individual responsibility. Rather it is coeval with modernity itself. Nostalgia and progress are like Jekyll and Hyde: alter egos."[2] The sing-alongs which I am going to discuss exhibit this coexistence of modern and nostalgic elements, each of which depends on the other for meaning.

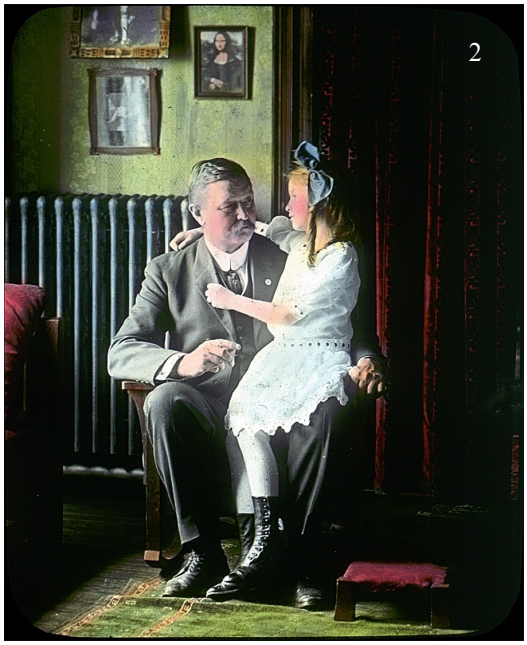
Lantern slide of the sheet music for "After the Ball," used as a title slide for a series of live-model slides illustrating the song.

In the United States, the late nineteenth century was a period of social change driven by an accelerating population shift from the country to the city. Eric H. Monkkonen reports "a steady increase in the percentage of the total population in large cities from 1840 to 1930," a growth resulting from the abandonment of farming for industrial pursuits.[3] Music historian Charles Hamm notes "a shift from a largely rural society to one dominated more and more by urban centers, and the emergence of new problems for individuals and American

Magic Lantern Society member **Esther Morgan-Ellis** is a doctoral student at Yale University, studying the history and culture of illustrated song slides.

society in this new city life."[4] This geographical shift resulted in changing social structures and values,[5] producing in city-dwellers the simultaneous tendencies to embrace the modernity of city life on the one hand, and to reflect back on the idyllic ways—real or imagined—of country living on the other.[6] A number of music scholars, with Nicholas Tawa at the fore, have studied many of these modern and antimodern sentiments in the lyrics of popular song in the nineteenth and early twentieth century.[7] I will seek to extract them from the theater sing-alongs developed around "After the Ball."

Around 1911, "After the Ball" was made into an illustrated song, a prominent genre of the early movie theater. The illustrated song is dependent on the projection of a series of glass lantern slides designed to accompany a particular composition. Such illustrated song slides were distributed widely among "nickelodeon" movie theaters. They appeared first in the mid-1890s and ceased to be produced and used during World War I. The beautifully colored slides presented a pleasing contrast with the black and white films that were exhibited. In the presentation of an illustrated song, a singer or vocal ensemble employed by the theater would perform two or more verses and choruses while the appropriate slides—usually featuring colorized photographs of male and female models—were projected onto the movie screen, typically at the rate of four per verse and three per chorus. For the final chorus, the audience would be invited to join in for several iterations. In this manner theatergoers became familiar with the song, perhaps even purchasing the sheet music on the way out.



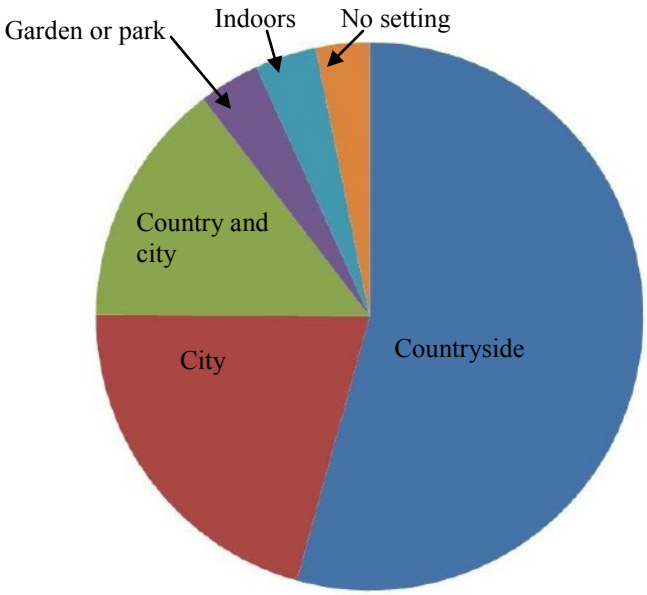

Second lantern slide in the live-model set to illustrate the song "After the Ball." The verse begins: "A little maiden climbed an old man's knee. Begged for a story 'Do uncle please….'"

Third slide in the series: "Why are you single, why live alone? Have you no babies, have you no home?"

Fourth slide in the series: "I had a sweetheart, years, years ago; where she is now, Pet, you soon will know."

**Slides continue in color on p. 23 and back cover.**

The slides designed to accompany "After the Ball" were produced by the Levi Co. of New York around 1911. While these images are obviously rich in implication, my interest is in the contrast between indoors (or city) and outdoors (or country), seasons, the framing of images, and nostalgia. My focus on these elements stems from my experience working with illustrated song slides during a visit to the Marnan Collection. Of the 221 illustrated songs that I examined and photographed during my visit, 120 were set in the countryside (represented by woods, dirt lanes, or the country village) and eight were set in a garden or park, a space possibly located within the city but free from the street scenes characteristic of city life. Forty-six were located directly in the city, with an additional eight set indoors with no identification of city or country surroundings. Thirty-two featured both country and city scenes, almost always portraying a conflict between the two. A final seven have no clear setting. The countryside is by far the preferred setting for an illustrated song, implying that the nickelodeon sing-along was a center for nostalgic longing for the universal American "home." The city is a permissible setting only when invoked directly by textual content. The conflict between city and country life was a common focus for popular song at the turn of the century, and it seems that the creators of illustrated songs were well attuned to this theme. I will explore the conflict between city and country in the illustrated song slides designed to accompany "After the Ball"—a division that manifests itself most immediately in the contrast between indoor and outdoor settings.




Settings for 221 illustrated songs in the Marnan Collection of song slides.

Most of the slides for "After the Ball" are set indoors. While they certainly could be the interiors of country homes, they do not meet the standard of "country" that I intend—that is, rural and outdoors. The ball itself is a social affair that suggests urban sensibilities and aspirations, no matter where it is actually taking place. Four slides, however, stand out against the backdrop of constant indoor scenes. These slides—numbers 4, 6, 18, and 21—are all concerned with nostalgic recollections of the dead sweetheart.

In slide #4, the sweetheart is seated indoors in a chair, but the image is framed with cherries and suspended about a lush outdoor scene including a river, trees, and a distant cottage. Why this background? At first sighting it seems incongruous and randomly chosen, but through the course of the slides memories of the sweetheart are consistently associated with the outdoors while the other characters and events remain locked inside. This first image of the sweetheart is set in the full bloom of summer, and her youth is identified with the lush forest of the countryside. The image is framed because the memory of the sweetheart is framed in the mind of the narrator. She is being recalled from the past as she was as a young girl. The frame itself seems to be a sheet of paper—possibly a reference to the letter that informed the narrator of his true love's faithfulness. While this lush outdoor scene foreshadows an extended association between the sweetheart and a country summer, it should be noted that the sweetheart appears indoors as long as she is a character in the story, such as in the scenes that take place at the ball and the chorus slides in which she is shown parallel to the protagonist.

In slide #6, in which the dead sweetheart is recalled, we see two interlocking hearts, one containing the narrator and child, and the other containing the sweetheart. Again, a frame is employed, set against a background of summery leaves and flowers. This time the framing device serves both to connect the narrator to his sweetheart and to keep them inexorably separated. The narrator and his neice are indoors, in the same setting as other slides. A radiator in the background suggests that it might be winter. Indeed, the narrator is in the winter of his life, while the sweetheart is perpetually represented as a young girl. In her frame, the sweetheart is sitting on the grass in a rich summer atmosphere, bright with sun. The memory of her remains verdant and youthful. The theme of indoors versus outdoors is maintained, this time with a direct contrast between narrator/indoors and sweetheart/outdoors. The background of leaves and flowers may suggest the dominant force of her spirit in the narrators consciousness.

In slide #18, the narrator is now within a frame, reading the letter about his beloved's innocence, while the sweetheart looks down from the unframed realm above (perhaps heaven). The frame itself is a sheet of paper, as we saw in

slide #4, reflecting the letter that, too late, revealed the sweetheart's faithfulness to the narrator. While she is not explicitly outdoors, as there is no background to the slide, she's holding a parasol—a clear sign that she is still in her sunny outdoor realm, while the narrator and events of the story are still trapped inside. The narrator is portrayed on a smaller scale than ever, claustrophobically enclosed in the devastating letter, while she is larger and free in an open space, the grand post-death arena of heaven. The agency of perception has been reversed—the sweetheart perceives the narrator instead of being perceived by him as a nostalgic recollection.

In slide #21 (also shown on the front cover), a rather peculiar example of the art reminiscent of pressed flowers and Victorian scrapbooking technique, the sweetheart is shown beneath a giant sprig of holly against a background of pansies. While is is impossible to say where she is, it is easy to argue that the outdoor theme is being maintained. The sweetheart still appears vernal and young, and the backdrop of flowers is summery to the last. Now the frame is lifting her up and out of the picture, as if she were ascending to heaven.

Slides # 7, 8, 13, and 14 also hint at the dichotomy between indoors and outdoors. These four images accompany the first two renditions of the chorus, and in each the character is placed next to a window, sometimes gazing out of it. The window, a portal to—or frame of—the outdoors and the nostalgia that it invokes, seems to represent longing and loss, two nostalgic sentiments that overwhelm the heartbroken lovers. As I hope to have demonstrated, the contrast between indoors and outdoors—and by extension city and country—plays a central role in telling the nostalgic story of "After the Ball."

While illustrated songs began to disappear in 1914, movie theater sing-alongs made a big comeback in the mid-1920s and continued to flourish for another decade. These sing-alongs, unlike the illustrated song, often featured older tunes from the 19th and early 20th centuries, and it is certain that "After the Ball" was programmed countless times. The community sings, as they were known, used slides with lyrics on them so that the audience could participate on verse and chorus, unlike the pictorial slides we have seen so far.

AFTER THE BALL
After the ball is over; after the break of morn;
After the dancers leaving; after the stars are gone;
Many a heart is aching, if you could read them all;
Many the hopes that have vanished after the ball.

Sing-along slide of "After the Ball" from 1934. Marnan collection, courtesy of Margaret Bergh.

The slide shown on this page is the only example of an "After the Ball" sing-along slide that I have found, also from the Marnan Collection. This dates from 1934. The slide features only the chorus, and there were never any other slides for the verses. Those have been excised as they fade from memory, a nostalgic action that leaves only the catchy and emblematic chorus for the audience to recall and sing. Nostalgic memory often simplifies and strips away—in this case, the story of the song itself.

The illustration is in the style of the gilded age, recalling the era of the song's composition. The nostalgia in this image is for the gilded age, the time of the glamourous ball itself. While the scene could certainly be from a ball of the appropriate era, it is not explicitly a scene from the song. The unidentifiable characters seem happy enough, unlike those actually developed by Charles K. Harris. Even with the verses stripped away, "After the Ball" is clearly not a joyful number. The illustrators seem to have devised their own story about what happened at the ball, ignoring the hints dropped by Harris in his chorus about aching hearts and vanished hopes. This is a nostalgia that ignores the pain and suffering of the past while idolizing the glamour of attending a late 19th century ball.

Not all sing-alongs were based on lantern slide images. In 1924, the Fleischer brothers, Max and Dave, began producing sing-along cartoons to be exhibited in theaters along with other short subject films. While there are several tales about how the *Song Car-Tune* series came to exist, Max Fleischer's own son, Richard, credits Charles K. Harris with the idea that seeded the animated sing-alongs. He reports that everyone loved the illustrated song portion of a movie program except for Harris: "It bothered him that the musicians who accompanied the slides set the tempo, sometimes too fast, sometimes too slow, depending on their mood. Audiences would frequently get out of synch with the lyrics when the projectionist was too early or too late with the next slide." It was then Max who saw the solution to this annoyance and devised the bouncing ball.[8] A slightly different course of events is presented by Leslie Carbaga, who writes, "When Charles K. Harris, the famous song writer, came to the studio and asked whether an audience could be made to sing along with a cartoon, the "Ko-Ko Song Car-Tune" series, featuring the bouncing ball, was born."[9] The Fleischer version of "After the Ball," dating from 1929, belongs to their second series of sing-along cartoons, the *Screen Songs* of 1929-1938, which followed the *Song Car-Tunes* of 1924-27. Both relied on the bouncing ball to show the audience which word to sing during the sing-along portion of the cartoon, and there is extensive evidence of these cartoons being used with great success in movie theaters of the time. "After the Ball" can be accessed online through YouTube.[10]

*Screen Songs* grouped within a year or so tend to exhibit the same format. The cartoons surrounding "After the Ball" all open with a short cartoon, after which a verbal lead into the sing along (chorus only) is followed by a combined cartoon/sing-along segment and a concluding segment in which the words themselves become animated, transforming into the items or sentiments they depict. None of these cartoons are serious for even a moment. While "After the Ball" does not completely undermine this model, some significant changes are made through the introduction of nostalgic elements.

The cartoon betrays a constant tension between modern elements and nostalgic yearning. The film itself is a representative of modernity, boasting newly developed sound technology, up-to-date cartoon humor, and a place in the modern cinema. At the same time, nostalgia is projected within this manifestation of urban modernity, with humor as the mediating agent between the old and the new. The title screen announces the song as "Chas. K. Harris' Immortal Song After the Ball," a treatment never before seen in a *Screen Song*. It is evident from the start that this cartoon is going to be something special, for so elevated a song demands unique treatment. The opening title is accompanied by the tune "Auld Lang Syne," a nostalgic song recalling past friendships, just as "After the Ball" nostalgically recalls a lost love. "Auld Lang Syne" functions as a portal of nostalgia through which the viewer enters the cartoon, setting the mood for recollection of a distant, yet desired, past.

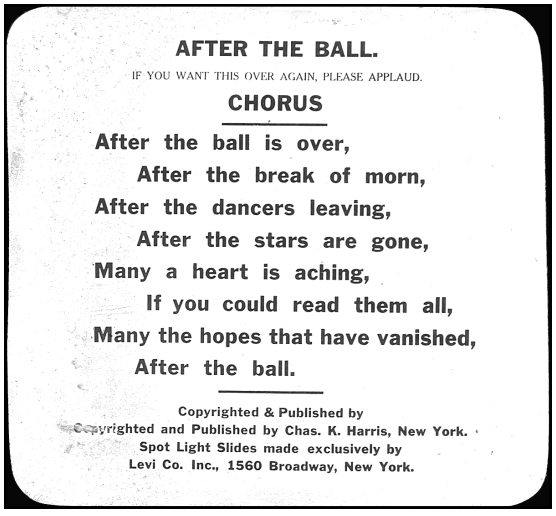
The cartoon opens with a hand sketching a portrait of the composer while a voice delivers the following Speech about Harris: "Folks, back in 1892 a young man, Charles K. Harris, composed the words and music of After the Ball. The melody made a sensation, and it was played and sung in every language, in every corner of the globe. Here is a portrait of the composer as he looked in the good old days." No other *Screen Song* contains such reverent treatment of a composer, delivered in this case in deeply nostalgic terms. Take for example the concluding phrase—a pointed recollection of the lost past as a time to be desired over the present. The composer is portrayed as a young man, even though in 1929 he was still alive and active. This is how "he looked in the good old days," the nostalgic past in which everything was better (especially the music). The success of the song is also clearly exaggerated into the realm of nostalgic yearning—we cannot possibly be expected to believe that it was sung in literally every language, as the narrator claims.

The next scene is again unique, if less sentimental, turning now to the animated comedic tradition of the 1920s. It portrays Harris and his dog composing "After the Ball" together, a sort of humorous genesis tale that departs markedly from the hero worship of the opening segment. Peeling wallpaper betrays the composer's low status before the song he is writing brings fortune and fame.

In the sing-along proper that follows, note the humorous cartoons at the bottom of the screen: a horse and buggy (a nostalgic image of the past), someone getting "kicked" out of a building, and a fellow with a sore bum. These have a clear root in the sing-along slides of the 1920s and 30s, most of which were humorous and many of which featured cartoons. The cartoon images in "After the Ball" are not strictly related to the story, but do demonstrate the forceable ejection of an individual, a story of pain within humor. Perhaps the eviction of the cartoon figure parallels the eviction of the narrator from a past which he cannot recapture?

The next segment is rather strange, and certainly unprecedented: the dog calls on the audience to "listen," blowing out a lamp so that the theater falls into a reverent darkness. For the final chorus, recorded voices enter, so it is possible that the audience was indeed meant to listen, not to sing, although this is only speculation. The final chorus consists of the transforming words that any regular viewer would have come to expect as an invariable Fleischer specialty, but the end of the cartoon is downright shocking. The dog protagonist returns home drunk (presumably after the ball), is kicked down the stairs by his wife, and gets carted away by the dog catchers! Following the deeply reverent opening, this treatment of the song seems far more unexpected and cynical than similar treatments in other *Screen Songs*.

The extraordinary variety in treatments that "After the Ball" was able to inspire betrays the transforming attitudes towards sentiment and nostalgia that characterized the early part of the century. The roughly contemporaneous organist slide and Fleischer cartoon offer two differing views of the song from the same generation. Far from being problematic, however, these artifacts simply reveal the range of perspectives on nostalgic texts to be found in the 1920s and '30s.


AFTER THE BALL.

IF YOU WANT THIS OVER AGAIN, PLEASE APPLAUD.

CHORUS

After the ball is over,
After the break of morn,
After the dancers leaving,
After the stars are gone,
Many a heart is aching,
If you could read them all,
Many the hopes that have vanished,
After the ball.

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**Notes and References**

1. Charles Hamm, *Yesterdays: Popular Song in America* (New York: W.W. Norton & Company, 1979), p. 285.

2. Svetlana Boym, *The Future of Nostalgia* (New York: Basic Books, 2001), xvi.

3. Eric H. Monkkonen, "Urbanization," In: *Encyclopedia of American Social History*, Mary Kupiec Cayton, Elliott J. Gorn, Peter W. Williams, eds. (New York: Charles Scribner's Sons, 1993), p. 563.

4. Hamm, *Yesterdays* (see note 1), p. 307.

5. In his discussion of popular song lyric between 1890 and 1910, Nicholas Tawa notes that "the onset of predominantly urban living had not only social and economic but also psychological significance" [Nicholas Tawa, *The Way To Tin Pan Alley* (New York: Schirmer Books, 1990), p. 138], concluding in another passage that "along with the gradual conversion of American society from a rural, agricultural, and homogeneous populace to an urban, industrial, and variable one had come a redirection of cultural expression" (p. 120).

6. Svetlana Boym proposes the coevality of nostalgia and modernity (Svetlana Boym, *The Future of Nostalgia* [see note 2], xvi), while Micaela di Leonardo describes the noble savage and "its nasty savage twin, proof of Western modernity's superiority" [Micaela di Leonardo, *Exotics at Home* (Chicago: The University of Chicago Press, 1998), p. 3].

7. See Nicholas Tawa, *A Music for the Millions* (New York: Pendragon Press, 1984); *Sweet Songs for Gentle Americans* (Bowling Green, Ohio: Bowling Green University Popular Press, 1980)*; The Way to Tin Pan Alley* [see note 5]; Ulf Lindberg, 2003, "Popular modernism?," *Popular Music* 22:283-298; and Charles Lindsay, 1928, "The Nomenclature of the Popular Song," *American Speech* 3:369-374.

8. Richard Fleischer, *Out of the Inkwell* (Lexington: The University Press of Kentucky, 2005), pp. 36-7.

9. Leslie Carbaga, *The Fleischer Story* (New York: DaCapo Press, 1988), p. 32.

10. "After The Ball—1929 Screen Song Cartoon," YouTube, http://www.youtube.com/watch?v=M7B_sUKjKbw (accessed June 21, 2010).

**Michael C. Lawlor (1948-2011)**

Our society has lost one of its most active members and a close friend to our Canadian and Pacific Northwest members. Michael Lawlor of Vancouver, British Columbia, passed away on October 6, 2011. Michael was a fixture at recent Magic Lantern Society conventions, often presenting lectures using Canadian Pacific Railroad lantern slides while dressed in his period black coat, a kind of modern-day John L. Stoddard. One of his lectures, which later became an article in *The Magic Lantern Gazette*, used the slides and original lecture script of Surrick Lincoln, a Canadian photographer, to recreate an early 20th century travelogue across Canada. Michael also contributed an article on methods for scanning lantern slides. In addition to giving lantern slide shows, he used digital copies of photographic lantern slides to create large art prints that brought new life to these old slides while revealing the beauty of hand-tinted photographs.

Michael Lawlor was born on December 29, 1948 in Dublin, Ireland. He received his Bachelor of Fine Arts degree at the Nova Scotia School of Art and Design and studied at the Banff School of Fine Arts. He devoted his life to his art, writing, and supporting other artists. He wrote or co-authored many books, exhibition catalogs, and magazine articles in the fields of art and photography. He was a member of the International Alliance of Theatrical Stage Employees and worked on many films as a scene and set painter, among other jobs. He will be greatly missed by his friends in The Magic Lantern Society of the United States and Canada and the many audience members who attended his lantern slide lectures and gallery showings in various venues around Vancouver and the Pacific Northwest. For more about Michael's life and career, visit his webpage (http://www.mclawlor.ca).

# Horses in Motion

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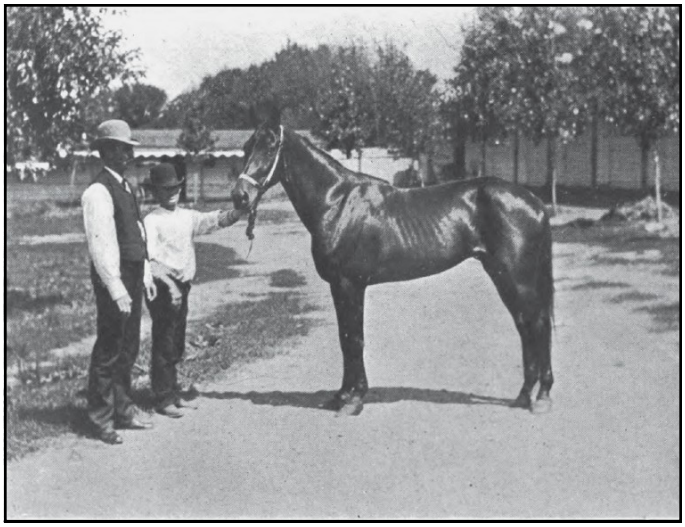
Photographic lantern slides can be frustratingly difficult to identify. Not only is the photographer usually unknown, but often the time and location of the photograph are a mystery as well. How unusual it is, therefore, to find a slide for which the subject matter can be identified, and even the exact moment when the photograph was taken is known. This remarkable slide, which I bought on Ebay several years ago, is nearly unique in that the precise minute when the picture was taken can be identified. The slide came from the personal collection of A. L. Henderson, Royal photographer to Queen Victoria, although the photograph probably was not taken by Henderson (the slide is in the standard American $3^{1/4}$ X 4-inch format).

The slide shows a trotting horse, pulling a sulky, crossing the finish line on a racetrack, with a woman riding alongside on a pace horse. Remarkably, both horses are frozen in motion. The label on the slide reads: "Charter Oak Park Hartford Sept 3, 1886. Harry Wilkes to beat $2:15^{1/4}$. Mad. Marantette on running horse." So what is the story behind this slide?

Harry Wilkes was one of the most famous trotting horses of the late $19^{th}$ century, and in 1886, he was in his prime, winning all but one of his races that year on the Grand Circuit.

Born in 1876, Harry Wilkes was one of many offspring of the great stud horse George Wilkes. He made his racing debut in Louisville in 1882, and for the next several years, broke many of his own time records. A history of trotting horses summed up his exploits in 1886 this way: "In 1886 Harry Wilkes swept the Grand Circuit from end to end, lowering his record to 2 m.14 $^{3}/_{4}$s [for a one-mile course]. One of his best races was at Belmont Park, Philadelphia, on August 13, where he defeated the brown stallion Phallas in straight heats. Phallas had a record of 2 m.13$^{3/4}$s., made in the fourth heat of a hotly-contested race, and the general public deemed him invincible. But the little bay gelding was all on edge that day, and his quick, high-stepping action carried him up that heart-breaking hill in the third quarter faster than any horse I ever saw. It was more like flying than trotting, and gamely as Phallas struggled, he could not beat the gay little bay. After going against the watch at Hartford, he marched in triumph across the continent."[1]



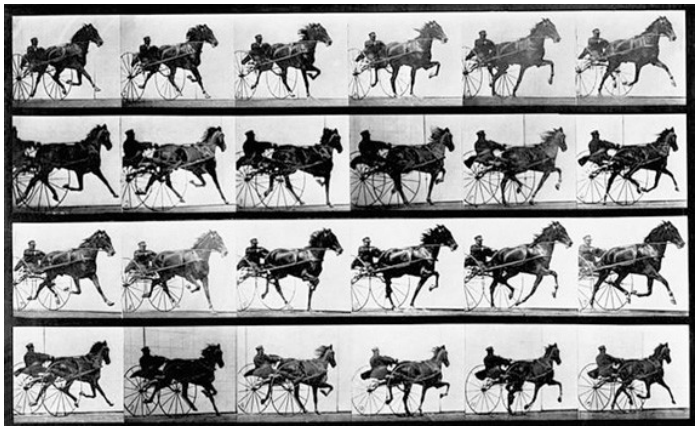
Harry Wilkes, the famous trotting horse. From: Henry T. Coates, *A Short History of the American Trotting and Pacing Horse* (Henry T. Coates & Co., Philadelphia, 1901), p. 60.

It was Harry Wilkes "going against the watch at Hartford" that is recorded in this lantern slide. Charter Oak Park racetrack opened in 1875 in West Hartford, Connecticut, and was part of the Grand Circuit of harness racing until 1925, drawing the best horses in the country. *The Hartford Courant* for September 4, 1886, described the running of Harry Wilkes depicted in the lantern slide, as he attempted to beat his own time record racing against the clock with a pace horse: "The lovely weather which has favored the Charter Oak park association...continued yesterday and made racing and watching the races as enjoyable as the most enthusiastic lover of sport could ask.... The interest was...in the pacing race in the 2:18 class and the performance of the famous Harry Wilkes, who was to attempt to beat his Cleveland record of the three fastest consecutive heats ever trotted. His appearance on the track was the signal for applause as soon as the crowd recognized the famous trotter.... It was a half hour later when he came out again and was ready to make his first fast mile. He was accompanied by Madam Marantette on Evergreen, who was to make the pace. The pair started well up the straight and then came down in beautiful shape; the runner skillfully held just back of the sulky's wheel. It was easy to see when the turn had been rounded that Wilkes was going very fast. It was a sight to see him shooting down the back-stretch without a skip, and when he came into clear view in the stretch there was a deep murmur of excitement. The time hung out was 2:13$^{1/4}$, and when Wilkes was driven back by the grand stand there was loud applause."[2] In the slide, we see the moment when Harry Wilkes crossed the finish line to break his own time record, with the pace horse "held just back of the sulky's wheel."

The pace horse, Evergreen, belonged to the famous equestrienne Madame Marantette (Emma Peek Marantette) of Mendon, Michigan. Born in 1849, she began training as an equestrienne in 1882, along with her sister. She had a long career in harness racing, riding, and show jumping, and held many world records, including the record time for driving ten miles without stopping. She worked for a time for the circus, and sometimes could be seen driving an ostrich-drawn cart in circus parades. Her gray horse, Evergreen, worked with her for many years and eventually was sold to the circus. After retiring from the show circuit, Madame Marantette continued to train horses on her farm in Michigan and was still riding into her 70s. She died in 1922.[3]

Madame Marantette with her dog, Ernestine, who accompanied her while she was driving a sulky, dressed with ribbons and bows around her neck and ears.

Being able to identify the race depicted in this lantern slide, and indeed, the exact moment when the photograph was taken, is exciting in itself, but the photograph is extraordinary in another respect as well. For anyone to capture images of two horses frozen in motion, with legs off the ground, in a photograph taken in 1886, is a remarkable achievement. Only a few years earlier, in 1877, Eadweard Muybridge had captured his first instantaneous photographs of a horse in motion, an achievement that caused a sensation in the photographic world and which revolutionized how moving horses were represented in paintings. Muybridge's first efforts involved running a horse past a series of fixed cameras, each of which took a picture of a different stage of the horse's locomotion. The whole enterprise involved an elaborate and expensive set-up under controlled conditions, and the resulting images were essentially silhouettes of the horse. Only later did Muybridge perfect the art of photographing horses and other animals in motion under conditions that produced full-tone photographs. Yet in this lantern slide, we have a photograph of two horses on a racetrack, frozen in mid-stride, in a photograph taken under natural lighting conditions. Furthermore, the photograph appears to be a panning shot, with the camera moved to keep pace with the horses, so the background of the racetrack buildings appears blurred. Panning shots were uncommon in the 1880s, although Muybridge himself experimented with panning shots, including a photograph of a trotting horse.[4]



Series of instantaneous photographs of a horse and sulky, taken by Eadweard Muybridge in the late 1870s or early 1880s. It took Muybridge some five years to perfect his technique of photographing horses in motion under highly controlled conditions, using a series of cameras to capture each phase of the horse's stride.

There is no way to know exactly who took this photograph, but certainly it was done by an accomplished photographer. The dramatic motion frozen in this lantern slide contrasts with the usual depiction of horses in photographs from the 1880s, and even twenty years later. Often photographers would introduce a horse-drawn wagon or carriage into a street scene or landscape, but more often than not, the horses were not moving, but instead were shown hitched to a vehicle parked in the street. When moving horses were photographed under natural conditions, such as a parade, they often were photographed from the rear or the front, minimizing the movement of the animals across the plane of the camera. Another technique often used in published photographs was to retouch the legs of moving horses with paint to reduce blurring of the image and give the impression of legs frozen in mid-stride. In this very unusual lantern slide, not only is the horse, Harry Wilkes, running ahead of his own record time, but the photographer was ahead of his time as well.

Lantern slide of 5th Ave. in New York, from a photograph by Joseph Byron, late 1890s. Most of the horses in this picture are standing still. Wells collection.

Lantern slide of a parade in New York in honor of Admiral Dewey, the Hero of Manila in the Spanish American War, 1899. Even though the horses are moving at a slow pace, movement of their legs resulted in blurring of the image. Photograph by Joseph Byron. Wells collection.

Lantern slide of horses in a New York parade in honor of Admiral Dewey, 1899. By photographing the horses moving away from the camera, the photographer has minimized the blurring of the images of the horses' feet, although some blurring remains. Photograph by Joseph Byron. Wells collection.

**Notes and References**

1. Henry T. Coates, *A Short History of the American Trotting and Pacing Horse* (Henry T. Coates & Co., Philadelphia, 1901), p. 60.

2. "Charter Oak Park Races," *Hartford Courant*, September 4, 1886, p. 1.

3. Emma Peek, aka "Madame Marantette" [http://genforum.geneology.com/peek]. "Madame Marantette," *Syracuse Daily Courier*, September 10, 1891. "A Life Among Horses has a Charm for Mme. Marantette," *New York Times*, April 12, 1903.

4. Philip Prodger, *Time Stands Still: Muybridge and the Instantaneous Photography Movement* (Oxford University Press, New York, 2003). Panning shots of a horse and sulky by Muybridge are on p. 72.

A pair of bridle rosettes depicting Harry Wilkes, from a Currier and Ives print. The pictures are mirror images so that the horse faces forward on the rosette on each side of the horse's head. Wells collection.

## La Ciotat: Cradle of Cinema

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The French town of La Ciotat, on the Mediterranean coast close to Marseille, is an interesting medium sized town, with a historic old town and harbor. It also has beaches and has had a long history of shipbuilding, although nowadays the work is mainly refurbishment of large luxury yachts.

The port and old town of La Ciotat. Photo by Robert MacDonald.

La Ciotat has a unique place in the history of cinema. Many of the first films were shot there, at or around the summer residence of the Lumière family. The story starts with the great success of the Lumière family factory in Lyon. Antoine Lumière, the father, started a photography business in Besançon before moving to Lyon. In Lyon his business thrived, and two of his sons, Auguste and Louis Lumière, joined the family business. As well as taking photographs, the business commenced producing and selling photographic plates. The sons both showed a great ability to innovate, and their innovations included both products for the factory to produce and the means of producing them. The critical invention for the Lumière business was the "Etiquette Bleue", or "Blue Label". This was a photographic plate that was much faster than any dry photographic plate before it, and so photographers using these plates could use greatly reduced exposure times, and capture motion in a way it had never been captured before. One of the photographs used to advertise these plates shows Louis Lumière leaping over a chair. These plates were sold worldwide.

The success of the factory brought a great deal of financial success with it as well. Antoine, the father, in the early 1890s commenced a spree of investments in property. As well as building a large house for the family on the site of the works in Lyon (which is now a museum to the Lumières), he built another house in the French spa town of Evian, and he built a summer residence on the coast in La Ciotat. The La Ciotat house was a large house, set in its own grounds of over 100 acres. It was close to the sea, and on one part of the estate there was a large summer house on the sea shore, with its own port.

It was at this summer residence that Auguste and Louis Lumière did much of their early experimentation with the cinématographe and shot many of their earliest films. It was also here that one of the first projected film shows was given, in front of an invited audience at their residence. This show was on the 22nd September 1895, three months before the famous show in the Salon Indien in Paris on 28th December 1895. Because the Paris show is claimed to be the first projected cinematograph show in front of a paying audience, is taken by most people to be the start of the cinema.

Although the first film shot by the Lumières was "La sortie de l'usine Lumière a Lyon" (Workers leaving the Lumière factory at Lyon), in the early Lumière programs there were many films that can be seen to have been shot in La Ciotat. Among these are "L'arroseur arose" (Gardener's hose trick), "Le Repas de Bébé" (Tea Time for Baby), "Le sortie d'un barque" (Boat leaving harbor), "Baigneurs en mer" (Bathers in the ocean) and of course "L'arrivée d'un train a La Ciotat" (The arrival of a train at La Ciotat).

We do know more about these films. With the exception of "Baigneurs en mer," they are all on the DVD set, "The Movies Begin", which is readily available. To take them in order:

**"L'arroseur arose"**

The simple comedy of the gardener watering his beds with a hose, when a lad stands on the hose, the gardener looks into the hose, and the lad takes his foot off to spray the gardener. This is believed to have been filmed in the extensive grounds of the house in La Ciotat. It is known however that at least two versions of this were filmed.

**"Le Repas du Bébé"**

Filmed at La Ciotat. This film shows Auguste Lumière with his wife Marguerite and baby daughter Andrée. It was shot at La Ciotat in summer 1895. Again, as with many others of the early Lumière films, there were at least two versions of the film. The one that is described in the press report of the La Ciotat show is quite different from the usual one available today. The reporter describes the baby smoothing down its bib, and eating cake. In the usually available version the baby seems to be being fed some baby food by Auguste and eating a cookie. The baby does not smooth down its bib. I suspect that two films were shot on the same day, one after the other. This is arguably the world's first home movie!

"Le Repas du Bébé" (1895)

**"Sortie d'un barque"**

In this film we see a rowing boat leaving a harbor and meeting some quite major waves. From research on the ground in La Ciotat it has become obvious that the boat is leaving the Lumière's own harbor, constructed in front of their summer house on the sea shore.

"Sortie d'un barque"

**"Baigneurs en mer"**

We can assume that the sea bathers were jumping into the sea from a jetty at the beach at La Ciotat

**"L'arrivée d'un train a La Ciotat"**

The film of a train arriving at La Ciotat station is perhaps the most emblematic film of this period. It is said that the sight of the train arriving terrified the first audiences. However this is not totally born out by the facts, the film was not on the program of the La Ciotat show, and was not even shown in the first performance in Paris. The first time that there is a record of it is in the program for the London show on 20 February 1896. Again several versions exist or have existed. I think it is possible it was filmed about the time of the September 1895 show in La Ciotat, and from the direction of the shadows it was shot at about midday.

"L'arrivée d'un train a La Ciotat"

At the film show in La Ciotat, the brothers also demonstrated some of the research they were doing in color photography, using the Lippmann process. This process, although possibly 100 years ahead of its time, did not produce a workable system of color photography, but the Lumière brothers went on to develop the first practical system of color photography, the Autochrome.

So that was 115 years ago; what of this heritage still survives? The Lumière's house in La Ciotat still stands. It has been converted into apartments, so it is not in the same form as it was in 1895, and most of the grounds have been long since sold off and built on. However it is still possible to get an idea of the original estate. In particular, the avenue from the house to the sea (Avenue Lumière), with its double avenue of palm trees, does feel more like the drive to a large house than a normal suburban street.

The gate of the house. Photo by Robert MacDonald.

The Lumière's house at La Ciotat. Photo b Robert MacDonald.

The summer house on the sea does still exist, but the port in front of it unfortunately is long gone. Instead, there is a road and an esplanade where the port was.

The station is still there, and in many ways little changed from the scene in 1895. The trains are now electric and a bit faster, but it is possible to stand where Louis Lumière stood and watch the trains come in, just as he did.

Throughout the rest of the town there are little reminders of the Lumières:

- One of the local schools was donated by the Lumières, and the original building still stands. Another of the local schools is called "Lycee Lumière."

- The local cinema is of course called the Cinema Lumière.

- One of the local doctors is called Dr Traveux-Lumière; he is a great grandchild of Auguste.

- There are two local museums which have collections to do with the Lumières. The town museum has a collection, including a large family tree, and at the Eden cinema, there is a collection of maps and papers, some of which have to do with the final sale of the estate.

- There is a monument on the sea front to the Lumière brothers.

The Eden cinema is interesting for its own right. It was built in the 1880s as a small theatre, and because it has shown films since about 1901, the local authorities claim it as the oldest cinema in the world.

In 2013, Marseille becomes the European capital of culture, and La Ciotat is hoping to use this opportunity to develop its heritage in this area. There is talk of a refurbishment of the Eden cinema, and possibly a museum that tells the history of cinema.

La Ciotat station today. Photo by Robert MacDonald.

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# Toy Magic Lanterns in England, Scotland, and the United States Before 1850

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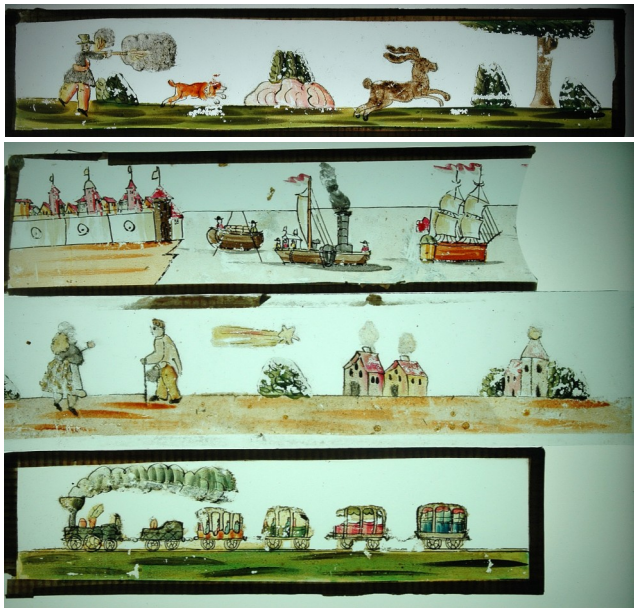
The early history of toy magic lanterns is poorly understood. Most of the major Nuremberg firms known for producing toy magic lanterns were founded after 1860, and the heyday for toy magic lantern production and export from Germany was in the second half of the 19th century until about 1910. In my earlier article on toy magic lanterns in the United States, I reported on the results of a search of many different online archives of 19th century American newspapers, and the earliest newspaper advertisement for toy magic lanterns that I found was in 1840. Very few ads were found in newspapers before 1880, most in newspapers in eastern port cities such as Philadelphia, Baltimore, and New York.[1]

In the same article, I cited literary evidence from children's books and other sources suggesting that magic lanterns were considered suitable for entertaining children and even as playthings for children at least as early as the 1790s. We also know from the work of German scholars that toy magic lanterns made of tin were being manufactured in Nuremberg decades before 1850 and were listed in manufacturer's catalogs from the late 18th and early 19th centuries.[2] Only a few of these early lanterns survive in collections,[3] but it is relatively easy to find crudely painted toy lantern slides from at least the 1840s. What is not clear is how widely German toy magic lanterns were exported to other countries in the early 19th century.



Crudely painted German toy magic lantern slides from the 1840s. Wells collection.

Recently, I was able to search an additional online newspaper collection available only by paid subscription (Newspaperarchive.com). This collection includes both British and American newspapers from the 18th and 19th centuries. I was able to locate a number of newspaper ads for toy magic lanterns in American papers from the 1830s and 1840s, as well as a much earlier reference to toy magic lanterns in a London newspaper. This last ad shows that toy magic lanterns were being exported from Germany to other countries as early as 1791.

The earliest ad for toy magic lanterns that I discovered in my new search is from *The Star* of London in January, 1791:

> Magic Lanterns
>
> Amusement for Winter Evenings
>
> The MAGIC LANTERN is a pleasing family Amusement, well suited to every Age and Sex, and prepared ready in a few minutes, for the Entertainment of Friends; in fact, a cheerful House should never be without one.
>
> Scott, at No. 417, near Bedford-street, in the Strand, has imported a large quantity from Germany; they are contained in neat boxes, each Lantern with twelve slides, on which are finely painted about sixty Grotesque Figures, which, by reflection, are magnified from a miniature, as large as nature.
>
> Sold wholesale and retail, as above, in great variety, complete in sizes from Half-a-Guinea to Two Guineas each; with printed instructions for their use, by which any Lady or Gentleman may perform with ease themselves….
>
> The Nobility and Gentry are humbly requested to alight, as these goods cannot be shewn at the door of a carriage.[4]

Newspaper holdings for the 18th century in libraries and in digital collections are somewhat fragmentary, often consisting of a few isolated issues. Hence, it is possible that toy magic lanterns were imported into London before 1791, but newspaper ads have not yet been found.

All of the other early ads that I found date from the 1830s and the 1840s. A series of ads in *The Scotsman*, an Edinburgh newspaper, specifically advertised toy magic lanterns as Christmas gifts, the earliest such ads that I have seen. In 1834, the Edinburgh Original Bazaar at 25 Prince's Street announced that their "*immense* purchases in France, Germany, London, Birmingham, and Sheffield are now, daily arriving, which, together with their regular stock of FANCY

GOODS; useful and ornamental, of every description, to be found in any one Establishment throughout the United Kingdom." The selection of toys being offered was somewhat limited, but included "Useful, amusing, and instructive Games, Printing Presses, Magic Lanterns, new Alphabets, Children's Books, &c."[5] The following year, also in December, the Edinburgh Original Bazaar ran a very similar ad, with a slightly larger selection of items in their Toy Department: "Useful, amusing, and instructive games, Printing Presses, Magic Lanterns, new Alphabets, Children's Books, Globes and Toy Globes, Maps and Dissecting Toys, &c."[6]

By 1836, the establishment, now called the Royal Bazaar, had moved to new quarters. In December, the proprietor, J. Harvey, announced the arrival of "Cheap Christmas Presents," including items in an expanded Toy Department: "The present stock of Composition Dolls exceeds any thing hitherto known in the toy trade; the choice is immense; and to some time and trouble, a Gallery has been erected in one of the apartments in the second floor, where from 10 to 12 dozen samples are exhibited. The other branches of the Toy Department are replete with instructive and amusing games—Dissected Maps and Puzzles, Magic Lanterns, Printing Presses, Children's Books."[7] In February 1838, Harvey's Bazaar was preparing to move to yet another location and advertised a large clearance sale of many items, including "Toys, Rocking Horses, Printing Presses, Magic Lanterns, &c. &c. &c."[8] A year later, in February 1839, Mr. Harvey had not yet cleared out his stock in the old premises and advertised another sale: "Mr. Harvey assures the public that, as there is still a great quantity of Stock on hand, that IMMENSE BARGAINS will be given, THIS DAY, as the whole must be cleared from the Premises by Monday or Tuesday next." Included in the sale was a "LARGE LOT OF TOYS, consisting of guns, swords, fiddles, box-toys, optic views, printing-presses, puzzles, magic-lanterns, &c. &c."[9]

In December 1843, the same Edinburgh newspaper ran another ad for a London establishment: H. Farley's Toy and Fancy Depository and City Conjuring Depot at 31 Fleet Street. Items for sale included "Conjuring Tricks in great variety, made on the newest and most approved principle; Fantoccini Figures of the best kind, Magic Lanterns, Rocking-horses, Fireworks by the best artists, and an extensive assortment of amusing and popular games."[10] A very similar ad for the same London store had appeared in December 1840 in *The Manchester Guardian*, with the same list of toys for sale, including magic lanterns.[11]

Ads for toy magic lanterns ran in *The Manchester Guardian* during the Christmas season throughout the 1840s. In 1842, J. Chorlton advertised goods for sale in his shop, the Civet Kitten, including a variety of toys: "Rocking Horses, beautifully carved, from 25s. to 70s. each; Magic Lanterns complete, with twelve slides, from 2s. to 42s. each; Backgammon Boards….Puzzles, Building Bricks, and every description of Toys."[12] An 1844 ad for the same establishment listed a much larger array of toys and games, including "magic lanterns, with 12 beautifully painted slides, from 2s. to £5 10d." [13] In 1846, the Civet Kitten was selling "Magic Lanterns, with 12 beautifully painted slides, from 1s. 6d. to £4 10s. each," as well as "Astronomical Slides, from 10s. 6d. to 42s. per dozen."[14] Other Manchester merchants got in on the action as well. In 1844, G. and J. Rose's Bazaar at 12 King Street offered "an immense Variety of Instructive and Amusing Games...Magic Lanterns, Chess Men, Rocking Horses, Noah's Arks, from 1s. To 40s.; beautiful Composition Dolls, from 6d. To 20s."[15] In 1846, A. G. Franklin, an optician, offered for sale "PHANTASMAGORIA and MAGIC LANTERNS, with instructive, amusing, and other Slides; Electrical, Galvanic, and Pneumatic apparatus; microscopes; and Philosophical Toys, &c. &c. which will be found admirably adapted for the season, as Christmas and New Year's Gifts."[16]

My newspaper search also turned up a number of ads in American newspapers for toy magic lanterns in the 1830s and 1840s, supplementing the small number of such ads from the 1840s reported in my previous article. In December 1837, a Baltimore merchant advertised "The LARGEST AND MOST GENERAL ASSORTMENT OF CHRISTMAS TOYS in the city. The Stock comprises Horses of all sizes, Animals of every description, Guns, Swords, Trumpets, Accordions, Combs and Fancy Boxes, Dolls, jointed, kid, wax, and Dolls which open and shut their eyes, Glass and Tin Toys of every description, Magic Lanterns...and every kind of Toy that can be mentioned."[17] In 1843, the same Baltimore newspaper carried an ad for another merchant: "Boys and Girls, did you hear that we have the most beautiful assortment of TOYS for presents; Elegant Silver Plated Dinner and Tea Sets, of French manufacture; High Dutch and Sleigh Runner Skates, lower than ever seen; small Wash Bowls and Pitchers, at 25 cts. per pair; Magic Lanterns, Games, Fancy Boxes; Perkins' Humming Tops…."[18]

A particularly interesting ad featuring magic lanterns among a huge variety of German-made toys, appeared in the *Wisconsin Democrat* of Green Bay, Wisconsin, in July 1838. Unlike most ads for toys, this ad did not appear during the Christmas season, but in mid-summer, presumably because that was when a shipment of toys arrived. The ad also is of interest because it provides evidence for the presence of toy magic lanterns in the western United States early in the 19th century—all other ads that I have seen for toy magic lanterns before 1860 were advertised in eastern cities such as Philadelphia, Baltimore, Brooklyn, New York, Hartford, and Charleston. Green Bay was very much on the frontier in 1838—essentially a fur-trading post, the Borough of Green Bay was not established until that year, and the city had only 2000 residents by 1850.[19] Nevertheless, an unusually large selection of toys was on offer: "The subscriber having just returned from the east will open and offers now for sale a general assortment of German Goods, at Wholesale and Retail, and thinks it an inducement to western merchants and dealers to call before purchasing

elsewhere, as most of these goods are of his own importation. They consist in part, as follows:

*Toys, Dolls, and Fancy Goods, viz:*

1200 doz. Wood Toys,
10 doz. Bone do.
150 doz. Dolls
20 doz. Brushes,
150 doz. Tin and Pewter Toys,
500 bunches of beads, ass'd.
60 doz. Combs, ass'd.
25 doz. Purses, ass'd.
7 cases German Classics, of 100 volumes, each set.

Magnetic animals, show boxes, whips, tea setts, cross-bows, magic lanterns, games, puzzles, dissected maps, humming and peg tops, jewsharps, graces, battledores, marbles, false-faces, German pipes...children's wagons, rattles…." Hundreds of other household items were listed as well.[20]

Perhaps future research will reveal further evidence of German toy magic lanterns circulating in the eastern United States and on the western frontier in the 1830s or even earlier.

### Notes and References


1. Kentwood D. Wells. 2010. Magic lanterns: Christmas toys for boys. *The Magic Lantern Gazette* 22 (1):3-29.

2. Hauke Lange-Fuchs. 1998. Nuremberg magic lantern production. *The New Magic Lantern Journal* 8 (3):6-13; Helmut Wälde. 2008. Toy ghost machines made in Nuremberg. Part 1: Some dates and sources. *The New Magic Lantern Journal* 10 (4):69-73.

3. Helmut Wälde. 2009. Toy ghost machines made in Nuremberg. Part 2: Surviving machines and slides. *The New Magic Lantern Journal* 10 (5):82-86.

4. "Magic Lanterns," *The Star* (London), January 31, 1791, p. 1.

5. "Edinburgh Original Bazaar," *The Scotsman*, December 13, 1834, p. 1.

6. "Edinburgh Original Bazaar," *The Scotsman*, December 26, 1835, p. 3.

7. "Royal Bazaar," *The Scotsman*, December 17, 1836, p. 3.

8. "Notice of Removal: The Royal Bazaar," *The Scotsman*, February 10, 1838, p. 3.

9. "Royal Bazaar," *The Scotsman*, February 23, 1839, p. 3.

10. Ad for H. Farley's Toy and Fancy Depository and City Conjuring Depot, *The Scotsman*, December 23, 1843, p. 1.

11. Ad for H. Farley's Toy and Fancy Depository and City Conjuring Depot, *The Manchester Guardian*, December 5, 1840, p. 1. "Fantoccini Figures" is another name for Chinese Shadows, or a puppet show using cardboard figures.

12. "Christmas Presents and New Year's Gifts, at the Well-Known Establishment, the Civet Kitten…" *The Manchester Guardian*, December 24, 1842, p. 1. How this establishment came to be called the Civet Kitten (a type of African and Asian mammal that somewhat resembles a cat) is unknown. However, the musk produced by the scent gland of the civet was well known in Europe and was widely used as a medicine and in the manufacture of perfume [John Stephenson, *Medical Zoology and Mineralogy, or Illustrations and Descriptions of the Animals and Minerals Employed in Medicine*….(John Wilson, London, 1832)]. Louis M. Hayes, recalling his childhood in Manchester, wrote in 1905: "As a young boy, I always used to think the Civet Cat was a very peculiar name for a toy bazaar, and if I do not mistake there was another shop in Market Street which went by the name of Civet Kitten" [Louis M. Hayes, *Reminiscences of Manchester and Some of its Local Surroundings from the Year 1840* (Sherratt & Hughes, London and Manchester, 1905)]. Hayes got the locations of the two stores mixed up; the Civet Kitten was on Piccadilly, whereas the Civet Cat was on Market Street. Both were listed in the Manchester business directory under "Toy Warehouses and Dealers" [*Slater's National Commercial Directory of Ireland; including in addition to the trades' lists, Alphabetical Directories of Dublin, Belfast, Cork and Limerick. To which are added Classified Directories of the Important English towns of Manchester, Liverpool, Birmingham, West Bromwich, Leeds, Sheffield and Bristol, and in Scotland, those of Glasgow and Paisley* (J. Slater, Manchester, 1846)].

13. "Christmas Games," *The Manchester Guardian*, December 14, 1844, p. 7.

14. Ad for the Civet Kitten, *The Manchester Guardian*, December 12, 1846, p. 6.

15. "To the Juvenile World," *The Manchester Guardian*, December 14, 1844, p. 1.

16. "Christmas—A. G. Franklin," *The Manchester Guardian*, December 12, 1846, p. 6.

17. "Christmas Toys," *The Sun* (Baltimore), December 18, 1837, p. 3.

18. Ad for Mortimer and Mowbray, *The Sun* (Baltimore), December 23, 1843, p. 2. Additional ads for toy magic lanterns appeared in the *Philadelphia Public Ledger*, October 12 and December 30, 1842.

19. "Green Bay, Wisconsin: History," *Wikipedia*.

20. "Arrival of New Spring Goods," *Wisconsin Democrat* (Green Bay), July 7, 1838. Another "western" town where toy magic lanterns were available relatively early was Sandusky, Ohio, on Lake Erie. Many ads for Burnet's House Furnishing Establishment offering "a large selection of French and German toys," including magic lanterns and cosmoramas, appeared in *The Daily Sanduskian*, December 19, 21, 23, 26, 28, 31, 1850; January 4, 7, 8, 1851.

Children's magic lantern show with a boy operating a toy magic lantern. From: J. H. M. von Poppe, *Der Junge Physiker und Technicker* (B. Balz, Stuttgart, 1838) (reproduced from *The Lantern Image, Supplement 2*, p. 9 (Magic Lantern Society, London, 2009). This picture, and others like it, provide evidence for widespread use of toy magic lanterns before 1850.

The Research Page provides short summaries of recent academic research articles on magic lanterns and related subjects. This Research Page includes an eclectic assortment of articles from a variety of disciplines. For a complete bibliography of scholarly research on magic lanterns from the 1970s to the present, visit the **Magic Research Group** webpage (https://www.zotero.org/groups/magic_lantern_research_group).

**Anna Milione. 2011. Optical witcheries: specters of Hawthorne's magic lantern. *Studies in Gothic Fiction* 1 (2):3-10.**

Anyone who has read even a few of Nathaniel Hawthorne's stories and novels is aware of his frequent use of optical imagery and metaphors. Anna Milione argues that the magic lantern and phantasmagoria were important tropes in Hawthorne's writing, not only affecting his style of writing, but also specific descriptions of scenes. She discusses Hawthorne's familiarity with sources, such as David Brewster's *Letters on Natural Magic*, which describes the optical effects of magic lanterns and phantasmagoria shows. She also quotes numerous passages from Hawthorne's writing to support her contention that he was heavily influenced by the magic lantern. She also claims that "the magic lantern and phantasmagoric shows constituted another important overlooked" influence on Hawthorne's writing.

Milione's claims would be more convincing if her scholarship were deeper. In fact, some of what she discusses involves going over some well-plowed ground. Since the 19th century, literary critics have compared aspects of Hawthorne's writing style to a magic lantern or phantasmagoria show. An anonymous review of *The Blithedale Romance* in 1852 criticized Hawthorne's character development: "We do not look upon his treatment of character as fair. He does not give it to us in its entirety, but puts us off with a pleasant phantasmagoria."[1] Similar criticisms were leveled against one of Hawthorne's least successful novels, *The Marble Faun*, in a review by Henry Bright. Hawthorne took exception to his comments and wrote in a letter: "As for what you say of the plot, I do not agree that it has been left in an imperfect state. The characters of the story come out of obscurity and vanish into it again, like the figures on the slide of a magic-lantern; but in their transit, they have served my purpose and shown all that was essential for them to reveal."[2] In other words, Hawthorne explicitly used a magic lantern style of writing, which did not suit the tastes of some contemporary readers. Milione does not cite this passage, nor does she mention several other passages from Hawthorne's writings that make explicit reference to magic lanterns and actually would strengthen her argument. In his *American Notebooks*, Hawthorne jotted down random thoughts for future stories. In one passage, he says, "Objects seen by a magic-lantern reversed. A street, or other location, might be presented, where there would be an opportunity to bring forward all objects of worldly interest, and thus much pleasant satire might be the result."[3]

In his *English Notebooks*, Hawthorne recorded the story of a woman who saw an apparition of a skeleton: "She was awakened in the night by a bright light shining through the window, which was parallel to the bed…. A shape looked in upon her,—a woman's shape, she called it; but it was a skeleton, with lambent flames playing about its bones, and in and out among the ribs. Other persons have since slept in this chamber, and some have seen the shape, others not. Mr. W_____ has slept there himself without seeing anything. He has had investigations by scientific people, apparently under the idea that the phenomenon might have been caused by the Times's work-people, playing tricks on the magic-lantern principle; but nothing satisfactory has thus far been elucidated."[4]

One of the most surprising omissions in Milione's paper is any reference to a 1992 monograph by Alide Cagidemetrio, *Fictions of the Past: Hawthorne and Melville*.[5] The first two sections of this book are entitled "The Phantasmagorias of Nathaniel Hawthorne" and "Phantasmagorias, Telegraphs, and the American Claim to the Past." That book has its own faults. It ignores the extensive literature by magic lantern scholars on the phantasmagoria and interprets Hawthorne's writings through the eyes of European such critics as Charles Baudelaire, Theodor Adorno, and Walter Benjamin. Nevertheless, the book discusses, in considerably more detail than Milione, the phantasmagorical features of Hawthorne's writing. She also does not cite Terry Castle's classic study of the metaphorical uses of the phantasmagoria, which briefly mentions Hawthorne.[6] So Milione's argument that the influence of magic lanterns and the phantasmagoria previously has been overlooked in writings about Hawthorne just isn't true. It is encouraging, however, to see literary scholars taking more notice of the magic lantern, and unlike some scholars, Milione is at least familiar with Mervyn Heard's book on the phantasmagoria.

**Notes and References**

1. Anonymous review of *The Blithedale Romance*, *American Whig Review*, November 1852.

2. Letter from Hawthorne quoted in Charles Swann, *Nathaniel Hawthorne, Tradition and Revolution* (Cambridge University Press, New York, 1991), p. 185.

3. Nathaniel Hawthorne, *Passages from the American Note-Books* (Smith, Elder & Co., London, 1868), vol. 1, p. 37.

4. Nathaniel Hawthorne, *Passages from the English Note-Books* (Fields, Osgood & Co., 1870), p. 113.

5. Alide Cagidemetrio, *Fictions of the Past: Hawthorne and Melville* (The Institute for Advanced Studies in the Humanties, distributed by the University of Massachusetts Press, Amherst, MA, 1992).

6. Terry Castle. 1988. Phantasmagoria: spectral technology and the metaphorics of modern reverie. *Critical Inquiry* 15:26-61 [republished with a slightly altered title in Terry Castle, *The Female Thermometer: 18th Century Culture and the Invention of the Uncanny* (Oxford University Press, New York, 1995), pp. 140-167].

**Stefan Andriopoulos. 2011. Kant's magic lantern: historical epistemology and media archaeology. *Representations* 115:42-70.**

This scholarly and heavily foot-noted paper seeks to reinterpret the ideas of German idealist philosophers, especially Immuel Kant, with special reference to their use of optical metaphors of the magic lantern and phantasmagoria. Like many philosophers of his day, Kant was concerned about the origins of specters and apparitions and sought to distinguish between different sorts of apparitions: those that could be real manifestations of spirits, those produced by artificial projections of the magic lantern, and those generated in the human brain, which he referred to as "a magic lantern of brain phantoms." The paper may be heavy reading for those not familiar with German philosophy, but nevertheless should be of considerable interest to magic lantern scholars. The paper includes a number of interesting illustrations of magic lanterns, the phantasmagoria, and ghost machines.

The author dismisses earlier interpretations of Kant's optical metaphors by writers such as Jacques Lacan, whom he says missed the significance of the phantasmagoria altogether, and Jacques Derrida, who not only got the etymological origins of the term "phantasmagoria" wrong, but showed little interest in visual media in general. He also criticizes Marxist interpretations, from Karl Marx himself to the writings of Walter Benjamin and Theodor Adorno, which tend to look backward from a modernist point of view. His goal is to reorient the discussion of Kant's use of optical metaphors in the context of contemporary visual media with which Kant clearly was familiar (hence the "media archaeology" part of the title). He describes the history of phantasmagoria shows in some detail, citing not only recent scholarship by Laurent Mannoni, Mervyn Heard, and Tom Gunning, but also work by several historians of science. He also makes use of many contemporary books on natural magic, natural philosophy, and rational recreations.

I won't describe all of his arguments in detail here, but the paper makes what I think is a convincing case for Kant's familiarity with and use of contemporary visual media in his writings. As such, it makes a major contribution to our understanding of the extended culture of the magic lantern.

**William Gleeson. 2011. Waving the black-and-white bloody shirt: Civil War remembrance and the fluctuating functions of images in the Gilded Age. *E-rea (Revue Électronique d'etudes sur le Monde Anglophone)* 8 (3):3-14.**

Given the somewhat complex title of this paper, and its publication in an online journal, it would be easy to miss the fact that much of the paper deals with magic lantern slides (but easily located thanks to Google Scholar). The paper discusses the use of images, mostly in the northern states, which won the Civil War, in shaping how the war was remembered in the second half of the 19th century. The author highlights the role of stereopticon lectures in shaping contemporary views of the war. He points out that many of the painted lantern slide images of battles were highly romanticized, showing a rather orderly clash of armies, with relatively few casualties in view. He contrasts this with the ultra-realistic and disturbing battlefield images of Matthew Brady and Alexander Gardner, who necessarily photographed a lot of dead bodies, since they did not move around like the living, thereby spoiling the image on a slow photographic plate.

Although stereopticon lectures in the 1860s often featured the Civil War, in the immediate aftermath of the war, the public tired of such images. Nevertheless, through the efforts of the Grand Army of the Republic (G.A.R.), northern memories of the war were kept alive for the next generation. Matthew Brady actually went bankrupt after the war, due to a lack of demand for his war photographs. His negatives were sold to H. T. Anthony in payment of debts and later sold to a couple of old soldiers in the G.A.R. In 1890, the collection was purchased by John C. Taylor of Hartford, Connecticut, and his partner, William Huntington, both veterans of the war. Taylor and Huntington also acquired some of Alexander Gardner's negatives and proceeded to use these photographs to produce lantern slides for lectures, accompanied by prepared lecture notes. They also marketed the images as stereoviews. Their hope was to cash in on the growing strength of the G.A.R., with the assumption that aspiring lecturers would focus their efforts on G.A.R. posts. Their catalog advertised slides with scenes of "battlefields, batteries, regiments, forts, picket posts, pontoon bridges, signal towers, rebel prisoners, the wounded, and the Dead, just as they fell." They cautioned prospective lecturers that unless speaking to groups of veterans, it was best to keep scenes of the dead and dying to a minimum, so as not to offend the general public, especially the ladies. The author finds some irony in the fact that Taylor and Huntington, 25 years after the war had ended, were marketing supposed eyewitness accounts of the war to the actual eyewitnesses themselves, the aging veterans who populated G.A.R. posts.

**Jimena Canales. 2011. Desired machines: cinema and the world in its own image. *Science in Context* 24:329-359.**

This scholarly paper focuses on the relationship between scientists and the emergence of cinema, and in particular, the work of the chronophotographers such as Eadweard Muybridge and Etienne-Jules Marey. Both Muybridge and Marey often have been counted among the "fathers" of motion pictures because of their attempts to photograph animals and people in motion. Yet the goals of the chronophotographers and cinematographers were quite different. Cinematographers sought to photograph people and objects in motion and to reproduce that motion on a screen, whereas Muybridge and Marey sought to photograph motion in order to stop it. Both of these photographers were as much interested

in the scientific applications of photographing motion as in its entertainment value. Muybridge, after initially photographing horses in motion on Leland Stanford's farm in California, moved to the University of Pennsylvania to continue his photography of animals and people in motion. The principal goal of these studies was to analyze the motion of bodies by breaking that motion into a series of discrete still photographs that could be compared in sequence. Marey was first and foremost a scientist who used photography as a tool to analyze motion. According to Canales, scientists like Marey actually were disappointed by the development of cinema, feeling it fell short of their goals to find more precise ways to understand motion scientifically. Marey, in particular, took a dim view of the movies as entertainment, writing in 1899, "No matter how perfect is the reproduction of familiar scenes, we start growing tired of watching them. The animation of a street with passers-by, the horses the vehicles which cross each other in diverse senses to not suffice anymore to capture attention." Of course, this was written before the full story-telling power of motion pictures had been realized. Muybridge tried to entertain the public with his chronophotographs by animating them, or actually drawings made from them, with his zoöpraxiscope, a type of projecting phenakistoscope. Yet despite an intensive lecture tour and a long list of testimonials published in his book *Descriptive Zoopraxography*,[1] his Zoöpraxographical Hall at the Columbian Exposition in 1893 was not very successful as a public spectacle.

Canales's paper gives a new perspective on the development of motion picture photography, tracing its roots in the attempts of scientists to represent and analyze sequential movement, rather than the more commonly discussed roots of cinema in public entertainments like magic lantern shows. The paper is well-referenced with both primary and secondary sources, and well-illustrated with interesting pictures from the work of Muybridge, Marey, and others.

1. Eadweard Muybridge. 1893. *Descriptive Zoopraxography, or the Science of Animal Locomotion made Popular*. University of Pennsylvania, Philadelphia.

**Thomas Lamarre. 2011. Magic Lantern, Dark Precursor of Animation. *Animation: An Interdisciplinary Journal* 6:127-148.**

From the title of this paper, one might suspect that it deals with motion slides projected by magic lanterns in the Victorian Era, but in fact the focus is mainly on *utsushie* magic lantern shows in Japan in the second half of the 19th century. Lamarre, a specialist on the history of Japanese cinema who teaches at McGill University in Montreal, has written extensively on Japanese cinema and the theory of animation. His paper is one of several published in a special feature on the origins of animation in a journal appropriately titled *Animation*. This rather theoretical paper is written in a somewhat dense academic style that may put off general readers, but the paper contains a lot of interesting information on Japanese magic lantern practice. The author draws heavily on a book on the history of Japanese magic lantern shows published in 2002 by Kenji Iwamoto and unfortunately not available in English translation. There is relatively little information in English on Japanese magic lantern practice, other than a website put together by one of our society members, Machiko Kusahara (http://plaza.bunka.go.jp/bunka/museum/kikaku/exhibition02/english/index-e.html), so this paper provides a convenient summary of Japanese scholarship on the topic [there is an extensive review of Iwamoto's 2002 book in the same special issue of the journal, which provides a further summary of Japanese magic lantern scholarship].

Lamarre follows Iwamoto in discussing a preference among Japanese magic lanternists for apparitions of skeletons, a theme also found in late Edo wood-block prints, especially those of Utagawa Kuniyoshi (1797-1861). The article includes a color reproduction of a frightening skeletal apparition print by Kuniyoshi, as well as a black and white print showing an audience viewing a magic lantern show with battling skeletons. He compares this form of Japanese magic lantern show with European phantasmagoria shows of the early 19th century.

The paper goes into a good deal of detail on Cartesian optical geometry and the design of optical instruments, including magic lanterns and motion picture projectors, making the point that Western optical instruments were widespread in Japan from the 18th century onward. Much of this discussion is rather technical and theoretical. Lamarre goes on to describe similarities and differences between the magic lantern, which largely lacks moveable elements, and the movie projector, which has moving parts that move the film. He also points out that motion in lantern slide shows was created by the slides themselves, either a strip of glass with successive images to tell a story, or mechanical slides that produced movement on the screen. Additional movement was provided in *utsushie* shows by the use of multiple hand-held magic lanterns that themselves could be moved independently using a rear-screen projection technique, providing the audience with multiple moving images without revealing the technology that produces it.

**Donald Crafton. 2011. The veiled genealogies of animation and cinema. *Animation: An Interdisciplinary Journal* 6:93-110.**

This article addresses a debate within the circle of cinema historians and media scholars over the question of whether cinema is a subcategory of animation, or the other way around. The debate stems in part from the fact that cinema history and animation theory have developed as distinct academic fields, and semantic distinctions among the various meanings of the word "animation." Probably the rather philosophical discussion at the beginning of this article will be of interest only to our most academic members, but once you

get through this part of the paper, there is some material of more general interest on optical toys and especially on Emile Reynaud's Optical Theater. Reynaud, inventor of optical toys such as the praxinoscope and the projecting praxinoscope, thrilled audiences in Paris with his Théâtre optique at the Musée Grévin in the 1890s. This involved projecting animated images on a screen for a large audience by passing a long strip of film past a source of illumination and a series of mirrors. The author argues that Reynaud's optical theater was not so much a predecessor of the cinema as a parallel development that died out after a decade or so, just as the cinema supplanted other optical entertainment spectacles, such as magic lantern shows. He also argues that optical toys and spectacles should be investigated as cultural phenomena in their own right, and not just as imperfect attempts at achieving what the cinema finally accomplished. Simply categorizing toys such as the phenakistiscope or the praxinoscope as pre-cinema devices misses the significance of these toys for contemporary consumers. The author also points out that other devices, such as Joseph Plateau's anorthoscope, which used a rotating disc to blend together separate and unintelligible images into a single ghostly image of some object, is seldom mentioned at all in chronologies of pre-cinema devices, even though it relied on the same principal of persistence of vision as the phenakistiscope.

**Philippe Gauthier. 2011. A trick question: are early animated drawings a film genre or a special effect?** ***Animation: An Interdisciplinary Journal*** **6:163-175.**

This article does not address magic lanterns specifically. However, it does trace the origins of the first animated drawing films after 1910 to earlier "trick films" like those of Georges Méliès, who was heavily influenced by earlier magic lantern techniques [one of Méliès's films showed two clowns building a giant-sized magic lantern]. These trick films used a stop-camera technique to simulate motion by taking a series of individual pictures, with parts of the objects being photographed moved between shots. Gauthier traces the connections between this technique and the frame-by-frame photographing of drawings to produce animated films. Like many of the contributions in this special issue of the journal, the author seeks to elevate animated drawings from their previous status as a minor branch of film history to a position as part of an independent evolutionary lineage of film techniques, which in this case began with earlier trick films. He quotes from the writings of various film-makers and critics from the period around 1910 to demonstrate the continuity between these techniques in the minds of those actually involved in the film industry at the time.

**Valérie Vignaux. 2011. Entertainment and instruction as models in the early years of animated film: new perspectives on filmmaking in France.** ***Animation: An Interdisciplinary Journal*** **6:177-192.**

This paper examines the work of three early French makers of animated films, Emile Cohl, Marius O'Galop, and Robert Lortac, from the early 1900s to the 1920s. All three individuals originally were caricaturists who drew cartoons for newspapers, children's book illustrations, and children's toys. The article describes how these types of illustrations served as models for the images in early animated films. The use of magic lantern slides as models for animated films is mentioned several times. For example, films based on the character Touche-à-tout from French children's books also were influenced by Lapierre toy lantern slides featuring the same character. Emile Cohl's first animated film was called *Fantasmagorie* (1908), a name obviously borrowed from magic lantern culture. The author argues that previous scholars have "neglected to emphasize the presence in a number of films of didactic models derived from magic-lantern sequences" (p. 183). The article provides a new perspective on the relationship between the magic lantern and cinema by moving away from a focus on hardware to a broader culture of images in various types of media in the early 20th century.

French toy magic lantern slides depicting the misadventures of Touche-á-tout. Slides like these served as models for images in some of the earliest French animated films. Wells collection.

**Sophie Thomas. 2008. *Romanticism and Visuality. Fragments, History, Spectacle*. Routledge, London and New York. ISBN 978-0-415-87579-0. 227 pp. $39.95 (paperback).**

This scholarly but rather well-written book examines the theme of visuality in the writings of Romantic poets and Gothic novelists in the late 18th and early 19th century. The book reflects a growing interest among literary scholars in visual metaphors and the influence of visual culture on the writing of this period. The author covers a wide range of topics, including the fascination painters, novelists, and poets with ancient Roman ruins, decaying churches and castles, and moldering graveyards. This fascination parallels themes found in contemporary visual spectacles, such as Daguerre's Diorama, panoramas, and the phantasmagoria. The author also discusses ideas about the nature of the imagination, the "mind's eye," dreams, and other manifestation of vision or visual effects, often expressed as metaphors referring to optical instruments. One chapter is devoted to the visual effects created by spectacles such as the Diorama, panorama, and other "-orama" attractions. Another chapter goes into some detail on the phantasmagoria, and in particular, representations of the head of Medusa in the phantasmagoria, paintings, political cartoons, and the poetry of Shelley, as well as phantasmagoric passages from the writings of Wordsworth and Coleridge. In contrast to some other literary scholars, the author is familiar with the work of magic lantern scholars, including Laurent Mannoni's *The Great Art of Light and Shadow* and several of the books published by the Magic Lantern Society in Britain, as well as Theodore Barber's article on the phantasmagoria in the United States. Sadly, she apparently did not discover Mervyn Heard's book on the phantasmagoria, or the many important articles on the phantasmagoria published in the journals of the two magic lantern societies. Nevertheless, the book should be an enjoyable read for those interested in the intersection between literature, the magic lantern, and visual culture in general. The book is well illustrated with numerous halftone figures of paintings, scenes from the Diorama, phantasmagoria slides, and other well-chosen images.

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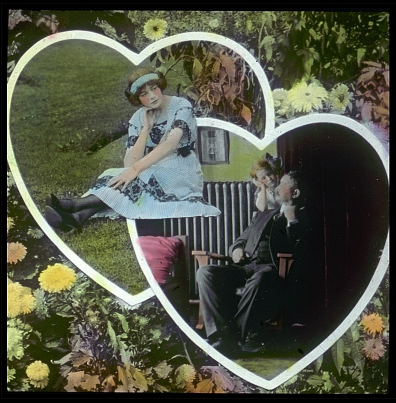
**A Bad Magic Lantern Show (1852)**

On Monday evening last a traveling lecturer on geography, ancient ruins, with poppets, magic lantern, and other appliances of gullability, opened the Court House for the delivery of a "scientific lecture," as the big handbills announced…. The lecturer opened with a tolerably full house, at a shilling a head, and the performance continued to progress until a large portion of the audience came to the very sage conclusion that they were most eggregeously humbugged to the full amount of one shilling lawful money of the United States; besides many of the older ones seemed to think the "science" was an imputation upon their intelligence. Soon, audible grumblings were heard in different parts of the house, and sundry exclamations of "humbug" mingled with hisses and stampings broke forth from all parts of the room. One portion of the audience, however, appeared to dissent from the disrespectful opinion expressed by the opposite party, and at the conclusion of every sentence of the lecture, would show their approbation by such approving responses, "Ah! Indeed!" "You don't say so!" "Oh, what a pretty picture!" and many interesting queries, showing their thirst after knowledge. At this stage of the proceedings, the few ladies present withdrew, and b'hoys forthwith concluded *unanimously* to assist the cause of "science" with diverse practical demonstrations of mechanical rules, the exemplification of straight and curved lines, and the niceties with govern the laws of gravity. Consequently, the programme was materially changed, and the most ludicrous scenes enacted, entirely different from that expressed in the bills of the day. The lecturer, like a hero, stood his post, apparently wondering what was meant by the continuous uproar, and still persevered in showing the greater portion of his gim-cracks by way of illustrations, not withstanding several missles thrown had taken effect on his person. The disgraceful "scenes" were brought to a close very suddenly, on the presentation of what purported to be a painting of "*Belshazzar's Feast*." This picture was received with shouts of derision by the young 'uns, and the audience arose *en masse*, amidst great excitement. One individual, who had favored the company with a song in the fore part of the evening, which received vociferous applause, thinking, probably, that the lecturer was getting along altogether too slow, now proceeded, staff in hand, to point out and name the assembled guests a the "Feast," to the great edification of his auditors, with as much confidence as though he had been well acquainted with the groupings of the artist; and fairly "astonished the natives" with his extensive knowledge of biblical lore. The only doubt entertained by the audience of the authenticity of his statements, was the name he gave the personages represented, which sound of *modern* construction, and no doubt were "household words" to many present.

During this scene the lecturer stood quite docile, and before his "assistant" got through with his "lucid explanation," an indiscriminate attack was made with eggs and other missles, varied with several showers of shelled corn; and the evening's entertainment was brought to a close by the appearance of the Sheriff, who probably thought that this extravagant "distribution of eggs" was entirely out of place at the "Feast of Belshazzar," he therefore cleared the room in "double-quick-time," or probably some heads might have been broken, and damage done to the building.

We deem it necessary here to state that the Sheriff and Burgess were absent from home and the Court House refused, in the morning. So that the show was commenced entirely without any license or permission from the Burgess or Sheriff, and our public officers are therefore not to blame for the scenes enacted in the Court House….which are disreputable to the fair fame of our hitherto quiet and peaceable village.—***The Eagle*, Wellsboro, Pennsylvania, Feburary 19, 1852.**

List to the story, I'll tell it all,
I believed her faithless, after the ball"




After the ball is over,
After the break of morn,

After the dancers' leaving,
After the stars are gone;

Slides from the Marnan Collection,
courtesy of Margaret Bergh

Many a heart is aching,
If you could read them all;

"Bright lights were flashing in the grand ballroom,
Softly the music, playing sweet tunes,

There came my sweetheart, my love, my own,
"I wish some water; leave me alone!"

When I returned, dear, there stood a man,
Kissing my sweetheart, as lovers can.

Down fell the glass, pet, broken, that's all,
Just as my heart was, after the ball."

After the ball is over,
After the break of morn,

After the dancers' leaving,
After the stars are gone;

Many a heart is aching,
If you could read them all;
Many the hopes that have vanished
After the ball.

"Long years have passed child, I've never wed,
True to my lost love, though she is dead,

She tried to tell me, tried to explain,
I would not listen, pleadings were vain,

One day a letter came, from that man
He was her brother the letter ran.

That's why I'm lonely, no home at all,
I broke her heart, pet, after the ball."

After the ball is over,
After the break of morn,

After the dancers' leaving,
After the stars are gone;

Many a heart is aching,
If you could read them all;
Many the hopes that have vanished
After the ball.

Slides from the Marnan Collection, courtesy of Margaret Bergh